

VISIT...

LANZAROTE
Caliente.COM

à Nobuya SUGAWA
FUZZY BIRD SONATA

Degré : supérieur
Durée totale : 15 mn

pour saxophone alto en mi $\flat$ et piano

OUVRAGE PROTÉGÉ
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S.D. DU 11 Mars 1997
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(Code Pénal Art. 425)

SAXOPHONE ALTO en Mi $\flat$

Takashi YOSHIMATSU

1. Run, bird
(5 mn)

$\frac{4}{4}$ Allegro vivace

A $\frac{5}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{11}{16}$ $\frac{3}{8}$

B *quasi ad lib.* *harmonique* *gliss.* $\frac{5}{8}$ $\frac{6}{8}$

C $\frac{4}{4}$ **Allegro** *mf* *p*

Avec nos remerciements à Nobuya SUGAWA pour ses conseils, les articulations et les doigtés. Cette œuvre a été enregistrée sur disque compact n° APCE - 5199 (JAPAN)

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14, rue de l'Echiquier, 75010 PARIS

G 5495 B

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① *mp*

f *p*

② *f* *mp*

mf

f

f *6/8* *6/8*

f *6/8* *4/4* ③ *f*

p

p

④ *f*

Ossia

ff

accel.

$\frac{3}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ (H) Andante

rit. p

$\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

tempo rubato

$\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

f

(I) *più mosso*

$\frac{3}{4}$ *mf*

$\frac{4}{4}$ Tempo I° (Allegro)

(J) (*) *f*

$\frac{3}{4}$ *tr tr tr*

$\frac{4}{4}$ *tr tr tr rit.*

$\frac{4}{4}$ (K) *poco meno mosso*

p

$\frac{5}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ Tempo I°

mp *f* *1*

1

f *Slowly*

Ossia

f *p* *f* *accel.* $\frac{11}{16}$ **(L)** **Allegro vivace** *tr tr tr*

$\frac{5}{8}$ *tr tr* $\frac{11}{16}$ *tr tr tr* $\frac{5}{8}$ $\frac{11}{16}$ *tr tr tr* $\frac{5}{8}$ *tr tr*

$\frac{11}{16}$ *tr tr tr* $\frac{9}{8}$ $\frac{13}{8}$ *rit.*

$\frac{2}{4}$ **(M)** **a tempo** $\frac{3}{4}$

Ossia

ff

(*) $\times$: Slap tonguing

2. Sing, bird

(5 mn)

$\frac{6}{4}$ **Largo** *pp*

pp *accel.* *rit.* 3 5 13 10 3 3

(A) (*) *tr* $\frac{5}{4}$ 3 3

$\frac{6}{4}$ *accel.* *accel.* *rit.* *accel.* *rit.* *p* 3 5 3 3

f *p* 6 *accel.*

(B)

f *p* *pp* *f* *accel.* *p* *f*

5/4 6/4 ©

(D) Adagio ♩ = 60 Tempo ad lib.

p *mf* *f* *ppp* *pp* *accel.* *rit.* *accel.* *accel.* *accel.* *accel.* *accel.*

tr *tr* *tr*

$\frac{3}{4}$ (E) **Largo** *Rall. . .*

$\frac{3}{4}$ *ppp* *Rall. . .* $\frac{4}{4}$

(*) $\times$: breath noise

3. Fly, bird

(5 mn)

port *different keys accel.* *p*

$\frac{9}{4}$ (A) **Presto (Tempo rubato)** *f*

f *tr*

f *tr*

(B) *f*

(C) *tr* *tr* *tr* *Ossia* $\frac{4}{4}$ **Allegro vivace**

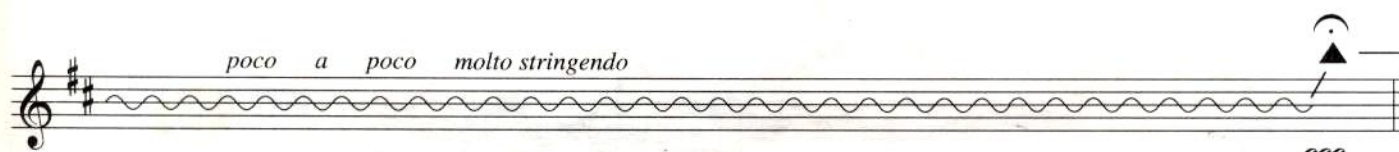
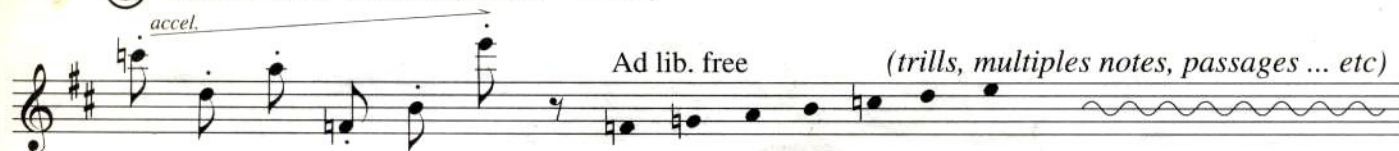
tr *tr* *tr* *5*

D meno mosso

Section D, 'meno mosso', consists of five staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a piano (*p*) dynamic. The music features a complex, flowing melody with many slurs and ties. The fourth staff includes a measure marked 'rit.' (ritardando) and a dynamic change to *mf* (mezzo-forte). Above the fourth staff, a short musical phrase is labeled 'Ossia'.

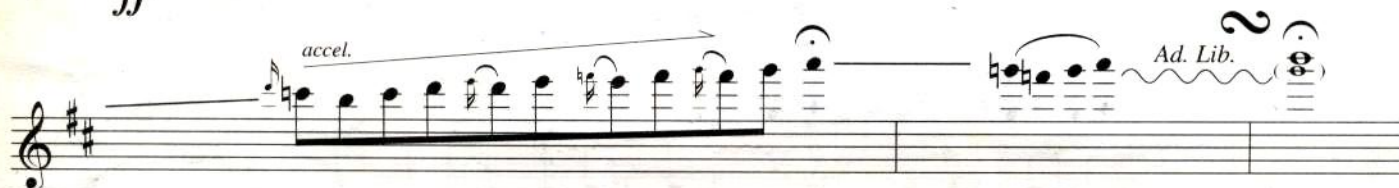
Section E, 'Tempo I° (presto)', is in 9/4 time and begins with a forte (*f*) dynamic. It features several trills (*tr*) and a fast, rhythmic melody. Section F begins with a trill and continues with a fast, rhythmic melody, also marked with a forte (*f*) dynamic. The section concludes with a double fermata and a fortissimo (*ff*) dynamic marking.

Ⓒ CADENZA ad lib. (ca 20 s – 1 mn)



fff

Ⓗ Tempo I° (presto)



fuzzy Bird

Degré : supérieur
Durée totale : 15 mn

à Nobuya SUGAWA FUZZY BIRD SONATA

pour saxophone alto en mi b et piano

Takashi YOSHIMATSU

COPIAGE PROTÉGÉ
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Tous droits réservés
pour tous pays
1995

1. Run, bird (5 mn)

4/4 Allegro vivace ①

Saxophone alto (sons réels)

Piano

5/4 7/8 4/4 11/16^A ②

p *f*

5/8 11/16^{tr} 5/8 ③

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11/16 tr tr tr 5/8 tr tr 11/16 tr tr tr 9/8

11/16 5/8 11/16 9/8

1 2 1 13

(B) 2

quasi ad lib.

harmonique gliss.

5/8 f

5/8 f

quasi ad lib.

tr tr tr tr tr tr

6/8 f

6/8 f

4/4 (C) Allegro

mf p

4/4 mf p

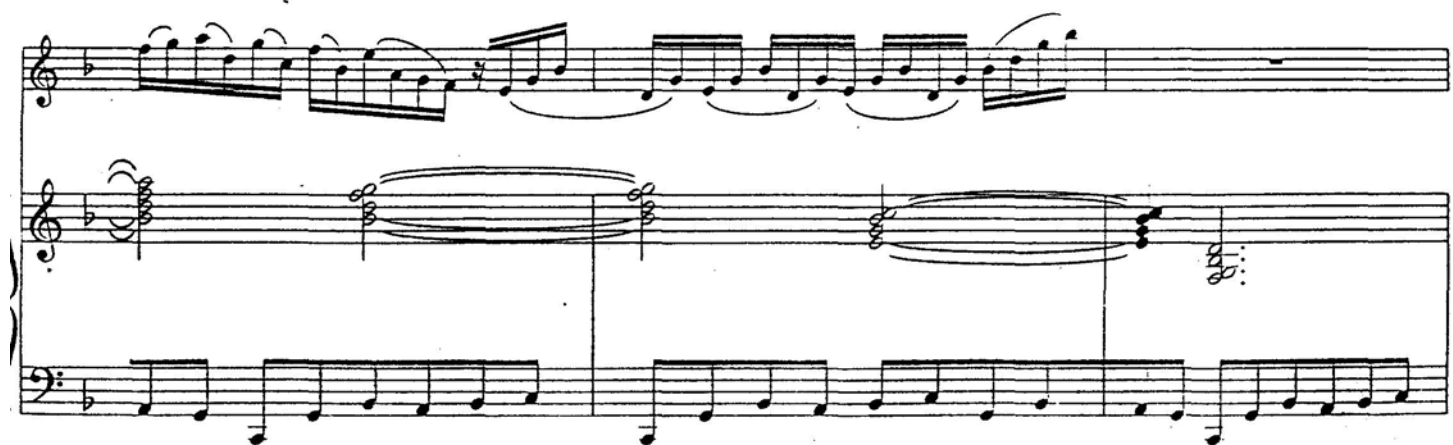
bass sempre mp



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one flat (B-flat). The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat. The bottom staff is a single melodic line in bass clef with a key signature of one flat. Dynamics include *mf* (mezzo-forte) and *p* (piano).



The second system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one flat. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat. The bottom staff is a single melodic line in bass clef with a key signature of one flat. The middle staff features sustained chords and arpeggiated figures.



The third system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one flat. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat. The bottom staff is a single melodic line in bass clef with a key signature of one flat. The middle staff features sustained chords and arpeggiated figures.



The fourth system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one flat, marked with a circled 'D' and *mp* (mezzo-piano). The middle staff is a single melodic line in treble clef with a key signature of one flat, marked with *mp*. The bottom staff is a single melodic line in bass clef with a key signature of one flat. The system includes fingerings (1, 2) and slurs.



First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The music is in a key with one flat (B-flat) and a 3/4 time signature. The single treble staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with a steady eighth-note bass line and chords in the right hand.



Second system of musical notation. It continues the three-staff format. The single treble staff has a melodic line with dynamic markings *f* (forte) and *p* (piano). The grand staff has a piano accompaniment with a circled *p* marking in the right hand.



Third system of musical notation. It continues the three-staff format. The single treble staff has a melodic line with dynamic markings *f* and *mp* (mezzo-piano). It includes a circled *E* and a circled *3*. The grand staff has a piano accompaniment with a circled *mp* marking in the right hand.



Fourth system of musical notation. It continues the three-staff format. The single treble staff has a melodic line with dynamic markings *mf* (mezzo-forte). The grand staff has a piano accompaniment with a circled *mf* marking in the right hand.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The music is in 6/8 time, indicated by the time signature. The key signature has one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano).

Second system of musical notation. It continues the piece with the same three-staff layout. The time signature changes to 4/4 in the middle of the system, marked with a circled 'F' above the treble staff. Dynamic markings include *f*, *p* (circled), and *p* at the end of the system.

Third system of musical notation. It features the same three-staff layout. The music continues with various note values and rests. A dynamic marking of *p* is present in the first measure of the single treble staff, and a circled *f* appears in the final measure of the grand staff.

Fourth system of musical notation. It continues the piece with the same three-staff layout. Dynamic markings include *p* in the single treble staff and a circled *p* in the grand staff.

This is a handwritten musical score for piano and violin. The score is written on ten staves, organized into five systems of two staves each. The top staff is for the Violin, and the bottom staff is for the Piano. The music is in G major, indicated by one sharp (F#) on the treble clef. The time signature is 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are several dynamic markings: *f* (forte) at the beginning of the second system, *ff* (fortissimo) in the fourth system, and *p* (piano) in the fifth system. There are also performance instructions: *rit.* (ritardando) in the fourth system, *accel.* (accelerando) in the fifth system, and *Ossia* (alternative version) above the fourth system. The score is marked with a circled 'G' at the top right and a circled '5' above the fourth system. The bottom of the page features the text 'G 5495 B'.

G

f

Ossia

rit.

ff

ff

accel.

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{3}{4}$ *ff*

$\frac{5}{4}$ *rit.* *p*

G 5495 B

5/4 (H) Andante... 3/4 5/4

p

3/4 5/4 tempo rubato 3/4

f

5/4 3/4 3/4 (I) più mosso

rit. *mf.* *mf.*

4/4 Tempo I° (Allegro)

cresc.

Musical score for a piece in B-flat major. The score is written for a piano and a solo instrument (likely a saxophone or flute). The notation includes treble and bass staves, dynamic markings (*f*, *mp*, *mf*), articulation marks (*tr*, *^*), and time signature changes ($\frac{3}{4}$, $\frac{4}{4}$). The piece features a variety of musical textures, including rapid sixteenth-note passages and sustained chords.

4/4 (K) *poco meno mosso*

p *mp*

4/4 *p* 5/4 *mp*

7/8 4/4 *Tempo I°*

f *f* *p*

f *f* *p*

f

$\frac{11}{16}$ (L) Allegro vivace

Ossia

Slowly

accel.

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

$\frac{2}{4}$ $\frac{3}{4}$

Ossia

(M) a tempo

ff

$\frac{2}{4}$ *ff* $\frac{3}{4}$ *de* 1

2. Sing, bird

(5 mn)

$\frac{6}{4}$ *Largo*

pp

p *sempre più forte*

pp

accel. *rit.* 10

f

This page of musical notation is for a piano piece, likely in B-flat major or D-flat major, as indicated by the key signature. The score is written for piano and includes several systems of staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. Dynamic markings include *f* (forte), *p* (piano), *accel.* (accelerando), and *rit.* (ritardando). Time signature changes occur from 5/4 to 6/4. There are also markings for *f marc.* (forte marcato) and a section labeled (A). The piece concludes with a final cadence in 6/4 time.

First system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *pp*. Markings: *accel.*, *6*.

Second system of musical notation, marked with a circled **B**. Treble and bass staves. Dynamics: *f*, *p*, *pp*. Markings: *accel.*, *5*, *6*.

Third system of musical notation. Treble and bass staves. Dynamics: *f*. Markings: *accel.*.

Fourth system of musical notation. Treble and bass staves. Time signatures: $\frac{5}{4}$, $\frac{6}{4}$.

2 ©

First system of musical notation. The piano part (left) features a treble and bass staff. The treble staff has a melodic line with a crescendo from *p* to *f* and an *accel.* marking. The bass staff has a supporting line with a triplet of eighth notes. The violin part (right) has a single staff with a melodic line starting at *f* and ending at *p*, with an *accel.* marking.

Second system of musical notation. The piano part continues with the treble staff featuring sixteenth-note runs and the bass staff with a triplet. The violin part continues with a melodic line.

Adagio ♩ = 60

Third system of musical notation. The piano part features a treble staff with a melodic line and a bass staff with a triplet. The violin part features a melodic line with a triplet. The tempo is marked *Adagio* with a quarter note equal to 60 beats per minute.

Tempo ad lib.

Fourth system of musical notation. The piano part features a treble staff with a melodic line and a bass staff with a triplet. The violin part features a melodic line with a triplet. The tempo is marked *Tempo ad lib.*

First system of musical notation. The upper staff features a melodic line with an *accel.* (accelerando) marking and a dynamic of *f* (forte). The lower staff includes a piano accompaniment with a dynamic of *mp* (mezzo-piano) and a fermata.

Second system of musical notation. The upper staff continues the melodic line with a dynamic of *mf* (mezzo-forte) and an *accel.* marking. The lower staff features a piano accompaniment with a dynamic of *mf* and a fermata.

Third system of musical notation. The upper staff includes a melodic line with a dynamic of *f* and an *accel.* marking. The lower staff features a piano accompaniment with a dynamic of *mf* and a fermata.

Fourth system of musical notation. The upper staff includes a melodic line with a dynamic of *f* and an *accel.* marking. The lower staff features a piano accompaniment with a dynamic of *f* and a fermata.

accl. *accl.*

dim.

ppp *pp* *pp*

rit. molto

pp

$\frac{3}{4}$ **E** **Largo** *Rall.* *Rall.*

$\frac{3}{4}$ *pp* *Ped.* *Ped.*

$\frac{3}{4}$ *ppp* $\frac{4}{4}$ *Rall.* *Rall.* *rit molto* *L. V.* *p*

$\frac{3}{4}$ *pp* $\frac{4}{4}$

3. Fly, bird (5 mn)

different keys

p

different keys

$\frac{9}{4}$ (A) Presto (Tempo rubato)

f quasi ad lib.

p

First system of musical notation. Treble clef staff contains a melodic line starting with a forte (*f*) dynamic and a trill (*tr*) on a high note. Bass clef staff contains a bass line with a *8va* marking. Fingering numbers are written below the bass line: ① 4 2 6 3, ④, 5 4 6 4 ⑦ 6 2.

Second system of musical notation. Treble clef staff continues the melodic line. Bass clef staff continues the bass line with a piano (*p*) dynamic marking. Fingering numbers are written below the bass line: ① 4 2 6 3, ④, 5 4 6 4 ⑦ 6 2.

Third system of musical notation. Treble clef staff continues the melodic line with a forte (*f*) dynamic marking. Bass clef staff continues the bass line with a *8va* marking. Fingering numbers are written below the bass line: ① 4 2 6 3, ④, 5 4 6 4 ⑦ 6 2.

Fourth system of musical notation, labeled with a circled **B**. Treble clef staff contains a melodic line starting with a forte (*f*) dynamic. Bass clef staff continues the bass line. Fingering numbers are written below the bass line: ① 4 2 6 3, ④, 5 4 6 4 ⑦ 6 2.

This page contains six systems of handwritten musical notation. Each system consists of a treble staff and a bass staff, often with a grand staff bracket. The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a continuous eighth-note accompaniment with fingerings 1, 2, 3, 4, 5, 6, 7, 8, and 9 indicated.
- System 2:** Similar to System 1, with a melodic line in the treble and a steady eighth-note accompaniment in the bass.
- System 3:** The treble staff features a more complex melodic line with some rests. The bass staff continues the eighth-note accompaniment with fingerings 1 through 9.
- System 4:** The treble staff has a melodic line with some rests. The bass staff continues the eighth-note accompaniment with fingerings 1 through 9.
- System 5:** The treble staff has a melodic line with some rests. The bass staff continues the eighth-note accompaniment with fingerings 1 through 9.
- System 6:** The treble staff has a melodic line with some rests. The bass staff continues the eighth-note accompaniment with fingerings 1 through 9.

The handwriting is in black ink on aged paper. There are some corrections and annotations throughout the score, such as a circled '1' in the first system and a circled '4' in the second system.

Handwritten musical score for piano and strings, measures 1-12. The piano part features a complex melodic line with many accidentals and slurs. The bass line includes fingerings 2, 4, 6, 7, and 9. The string section consists of two staves with tremolos and sustained notes. A *ff* dynamic marking is present at the beginning of the piano section.

Handwritten musical score for piano and strings, measures 13-24. The piano part continues with a rising melodic line, featuring slurs and fingerings 1, 3, 5, 7, and 9. The string section remains with tremolos and sustained notes.

Handwritten musical score for piano and strings, measures 25-36. The tempo is marked **Allegro vivace** in 4/4 time. The piano part begins with a *ff* dynamic marking and features a complex rhythmic pattern. The string section continues with tremolos and sustained notes.

8^{va} loco

This system contains three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff with piano accompaniment. The bottom staff has an 8va (octave up) marking at the beginning and a loco marking at the end.

④ meno mosso

p

This system contains three staves. The top staff has a piano (*p*) marking. The middle and bottom staves are a grand staff with piano accompaniment, also marked with a piano (*p*) dynamic.

Ossia

This system contains three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff with piano accompaniment.

This system contains three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff with piano accompaniment.

Ossia

rit. mf

rit. mf

tr tr tr tr 9/4 (E) Tempo I° (presto) f

9/4 f quasi ad lib.

① 2 3 ④ 5 6 ⑦ 8 9

① 2 3 ④ 5 6 ⑦ 8 9

f 8th

① 2 3 ④ 5 6 ⑦ 8 9

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has one flat (B-flat). The top staff contains a melodic line with eighth and sixteenth notes. The grand staff features a continuous eighth-note accompaniment in the bass. Handwritten annotations include circled numbers 1 through 9, with a bracket spanning from measure 1 to measure 9. A line connects the first measure of the top staff to the first measure of the grand staff.

Second system of musical notation, continuing the three-staff format. The top staff begins with a forte (*f*) dynamic marking. It concludes with a trill (tr) on a single note. The grand staff continues the eighth-note accompaniment. Handwritten annotations include circled numbers 1 through 9, with a bracket spanning from measure 1 to measure 9. A line connects the first measure of the top staff to the first measure of the grand staff.

Third system of musical notation. The top staff begins with a circled 'F' and a forte (*f*) dynamic marking. The grand staff continues the eighth-note accompaniment. Handwritten annotations include circled numbers 1 through 9, with a bracket spanning from measure 1 to measure 9. A line connects the first measure of the top staff to the first measure of the grand staff.

Fourth system of musical notation. The top staff contains melodic lines with rests. The grand staff continues the eighth-note accompaniment. Handwritten annotations include circled numbers 1 through 9, with a bracket spanning from measure 1 to measure 9. A line connects the first measure of the top staff to the first measure of the grand staff.

This is a handwritten musical score for piano and voice. It consists of 10 systems of staves. Each system has a grand staff (treble and bass clef) for the piano and a single treble clef staff for the voice. The piano part features a continuous eighth-note accompaniment in the bass clef. The voice part consists of a single melodic line in the treble clef. The score is written in a key with one flat (B-flat) and a common time signature. Handwritten annotations include circled numbers 1 through 9, likely indicating fingerings or measures. The final system includes a double bar line and a fortissimo (ff) dynamic marking.

© CADENZA ad lib. (ca 20 s - 1 mn)

Ad lib. free (trills, multiple notes, passages... etc)

accel. *p*

poco a poco

molto stringendo

quasi ad lib.

poco a poco *molto crescendo*

4 6 8 4 4 6 6

(repetition quasi ad lib.)

fff

4 6 6 4 4 6 6

fff

$\frac{9}{4}$ (H) Tempo I° (Allegro)

ff

$\frac{9}{4}$ *ff*

First system of musical notation, measures 1-4. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has one flat (B-flat). Measures 1-4 contain melodic lines with various articulations. Handwritten numbers 1, 2, 3, 4, 5, 6, 7, 8, and 9 are written below the bass staff, likely indicating fingerings or measure counts. A circled '1' is at the beginning of the first measure.

Second system of musical notation, measures 5-8. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has one flat (B-flat). Measures 5-8 contain melodic lines with various articulations. Handwritten numbers 1, 2, 3, 4, 5, 6, 7, 8, and 9 are written below the bass staff, likely indicating fingerings or measure counts. A circled '1' is at the beginning of the first measure.

First staff of the third system, measures 9-10. The staff is a single treble staff with a key signature of one flat (B-flat). Measures 9-10 contain melodic lines with various articulations. A circled '1' is at the beginning of the first measure. The word "Ossia" is written above the staff.

Second and third staves of the third system, measures 11-16. The system consists of two staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has one flat (B-flat). Measures 11-16 contain melodic lines with various articulations. Handwritten numbers 1, 2, 3, 4, 5, 6, 7, 8, and 9 are written below the bass staff, likely indicating fingerings or measure counts. A circled '1' is at the beginning of the first measure. The word "Ossia" is written above the staff.

Ossia staff, measures 17-18. The staff is a single treble staff with a key signature of one flat (B-flat). Measures 17-18 contain melodic lines with various articulations. A circled '1' is at the beginning of the first measure. The word "Ossia" is written above the staff.

Fourth system of musical notation, measures 19-24. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has one flat (B-flat). Measures 19-24 contain melodic lines with various articulations. Handwritten numbers 1, 2, 3, 4, 5, 6, 7, 8, and 9 are written below the bass staff, likely indicating fingerings or measure counts. A circled '1' is at the beginning of the first measure.

accl.

First system of a musical score. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). It begins with a 'cres.' marking. The middle staff has a treble clef and a key signature of two flats (B-flat and E-flat). The bottom staff has a bass clef and a key signature of two flats. The music features a melodic line in the top staff and a more rhythmic, eighth-note pattern in the lower staves. An 'accl.' marking is placed above the top staff.

ad lib.

rit.

Second system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one flat. It begins with a wavy line and an 'ad lib.' marking. The middle staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music continues with a melodic line in the top staff and a rhythmic pattern in the lower staves. A 'rit.' marking is placed below the middle staff.

fff

4/4

L.V.

Third system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one flat. It begins with a 'fff' marking. The middle staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music features a melodic line in the top staff and a rhythmic pattern in the lower staves. A '4/4' time signature is placed above the middle staff, and an 'L.V.' marking is placed below the bottom staff.

① a tempo

tr

p

poco

a

ff

p

poco

a

Fourth system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one flat. It begins with a 'tr' marking. The middle staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music features a melodic line in the top staff and a rhythmic pattern in the lower staves. A 'poco' marking is placed above the middle staff, and a 'poco' marking is placed below the bottom staff. A 'tr' marking is placed above the top staff.

poco cresc. *tr* *(=)* *tr* *(=)* *tr* *(=)*

poco cresc.

This system shows the beginning of a musical piece. The vocal line (top staff) starts with a wavy line indicating a trill, followed by a series of notes with trill markings (*tr*) and a crescendo (*cresc.*). The piano accompaniment (bottom staves) features a series of chords in the right hand and a bass line in the left hand, also marked with a crescendo.

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

fff

The second system continues the musical piece. The vocal line (top staff) features a series of trills (*tr*) and notes. The piano accompaniment (bottom staves) continues with chords and a bass line, marked with a fortissimo (*fff*) dynamic.

ten. molto *fff z*

ten. molto *fff z*

(1991)

The third system concludes the musical piece. The vocal line (top staff) features a series of trills (*tr*) and notes. The piano accompaniment (bottom staves) continues with chords and a bass line, marked with a fortissimo (*fff*) dynamic. The system ends with a fortissimo (*fff*) dynamic and a final note.